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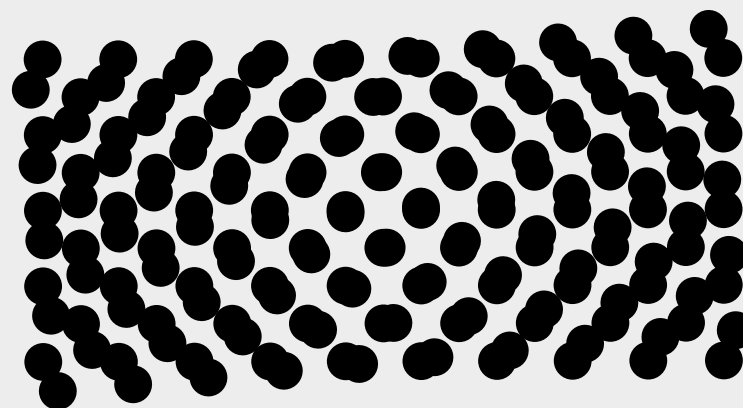
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Pavína Morganová
Marianna Placáková
Martin Škabraha



The issue you are holding in your hands has been conceived as a commemoration of a series of four conferences that took place in 2022–2023 within the framework of the project *Resonances: Regional and Transregional Cultural Transfer in the Art of the 1970s*. This project was initiated by the Museum of Fine Arts – Central European Research Institute for Art History (KEMKI) – Artpool Art Research Center; the Academic Research Centre of the Academy of Fine Arts in Prague (VVP AVU), the publisher of this journal, participated with it along with the Department of Art History of the Comenius University in Bratislava and the Piotr Piotrowski Center for Research on East-Central European Art at the Adam Mickiewicz University in Poznań. The project's primary objective was to investigate the cultural exchanges that occurred among artists, art professionals, and intellectuals in the Central and Eastern European region during the 1970s. From 2021 to 2024, an international research team consisting of Zsuzsa László, Emese Kürti, Dávid Fehér, Pavlína Morganová, Lujza Kotočová, Dagmar Svatošová, Hana Buddeus, Andrea Bátorová, and Magdalena Radomska engaged in cooperative research at several significant archives and organized a series of conferences. The conferences in many respects expanded the focus and scope of the original research project. Numerous thought-provoking papers were presented, and many different issues were discussed. Summarizing their complexity in this editorial is not feasible, but most of the recordings of the presentations can be viewed on the project website (<https://resonances.artpool.hu/conferences>).

For this thematic issue of the *Notebook for Art, Theory, and Related Zones*, we decided to select some of the presentations, primarily focused on exhibition histories, a topic that our Research Center has been continuously dedicated

to for the past five years.⁽¹⁾ For the purposes of this publication, the papers were revised and expanded.

The first article, which is published under the title “Language Paths: Methods for a New Cultural Geography of (East-Central) Europe,” was presented at the conference *Non-Conformist Art Under Socialism in Central Eastern Europe and Its Transnational Network: Parallel Structures, Communicating Channels and Nodes*, which was organized in March 2022 by Andrea Bátorová on-line due to the waning COVID-19 pandemic. The goal of the Bratislava on-line conference was to gather a selection of case studies from the art of Central and Eastern Europe in the 1970s and delve into the characteristics and mechanisms of regional cultural transfers. Katalin Cseh-Varga, a Hungarian historian and theoretician of visual, intermedia, and performance art, argues in her study that language is a cornerstone of the complex cultural geographies of the region and cultural transfers across different socialist countries were determined by the translations and the use of language. Cseh-Varga concentrates on the editorial work of the Romanian art critic Dan Hăulică at the journal *Secolul 20*, the networking activities of the Poland-based Hungarian art historian János Brendel, and the intellectual and creative atmosphere at the National Gallery in Prague around the circle of Czech artist and art historian Karel Miler, art critic Helena Kontová, and philosopher Petr Rezek.

The second text, written by Tomasz Załuski, presents the Budapest conference *Beyond Friendships: Regional Cultural Transfer in the Art of the 1970s*, organized by the KEMKI research team in May 2022. The aim of the second conference was to shift the focus away from Western-Eastern influences towards the exchanges occurring within the region, drawing inspiration from the horizontal art

1 See the recent publication Pavlína MORGANOVÁ – Terezie NEKVINDOVÁ – Dagmar SVATOŠOVÁ, *Výstava jako médium. České umění 1957–1999*, Prague: VVP AVU 2020, and the thematic issues (25 and 26) on exhibition histories published by the *Notebook* in 2018 and 2019.

history framework pioneered by Piotr Piotrowski. It questioned relationships and transfers between art scenes of the socialist countries, extending beyond the Soviet satellite states. In his text “Transnational Networks at Labirynt Gallery in Lublin and the Concept of Video Art as a Cultural Transfer,” Polish art historian and philosopher Tomasz Załuski uses a revised cultural transfer approach (CTA) to demonstrate the complexity of artistic networks, which exceeds the constraints of both methodological nationalism and the dichotomy of “official” vs. “unofficial” art and defies the notion of one-way cultural transfer from West to East. In a short case study, the author analyzes “the first international magazine on video cassettes” *Infermental* to test his multilateral approach.

The last three studies published in this issue were originally presented in November 2022 in Prague at the third Resonance conference *The Exhibition as Medium in the Bloc*, which was dedicated directly to exhibition histories in Central and Eastern Europe. It was organized by the team of VVP AVU Research Center with the aim to focus on the methodology of exhibition histories and the specific challenges of the exhibition production in the former Eastern Bloc.

“Global Exhibition Histories and Their Visual Time. Shikō Munakata in Warsaw” is the title of a text by Polish art historian Gabriela Świtek, who asks how official international exhibitions contributed to challenging cultural stereotypes. Based on her extensive research of the archive of the Central Bureau of Art Exhibitions in Warsaw, she chose an exhibition of woodcuts by the Japanese artist Shikō Munakata that took place in Warsaw in 1961. Drawing from this specific example, Świtek elucidates how cultural transfers operate in a much broader framework than solely within the realm of Polish-Japanese cultural diplomacy. Through this microhistory of one exhibition and its specific “visual time,” she asks how official international exhibitions in the Eastern Bloc can help us understand and critically analyze global art production and its histories.

Czech art historian Dagmar Svatošová in her study “Remembering Exhibition in Exhibition Form. Czech Exhibitions as Active Co-Creators of the Art History Narrative at the End of the 1960s” also delves into complex questions stemming from the specific case of exhibitions held within the framework of the political democratization process of late 1960s Czechoslovakia. Applying Rosa Greenberg’s typology (replica, riff, reprise) to two iconic Prague exhibitions from 1969, *Somewhere Something* and *New Sensitivity*, Svatošová illustrates how useful reconstructive approaches can be for the recontextualization of art projects previously excluded from global art history.

A more general theoretical perspective on Eastern European exhibition histories is presented by the Romanian art historian and philosopher Cristian Nae. In his study “What is at Stake in Writing Art History through Exhibition Histories in East-Central Europe?,” Nae suggests a model for art historical writing that relies on a curatorial methodology rooted in three fundamental concepts: transpositionality, constellations, and heterochrony, which expand the possibilities for a comparative, transnational history of exhibitions. He examines exhibitions as if they were situated cultural objects and poses the question of what art history can learn from exhibitions, especially those from the era of state socialism.

The fourth and final conference of the Resonance project took place in Poznań in March 2023 with the theme *Equal and Poor: A Comparative Perspective on Art in Communist Europe and the Global South in the Long 1970s*. It was organized by Magdalena Radomska as the second East-Central European Art Forum of the Piotr Piotrowski Center for Research on East-Central European Art. Sadly, given our editorial schedule, contributions to this conference remained beyond the scope of the present special issue.

Nevertheless, *Notebook* 35/2023 contains one more text – a review of the recent edited volume *Universal – International – Global. Art Historiographies of Socialist*

Eastern Europe,⁽²⁾ written by the Slovak art historian Andrea Bátorová. The central question of the anthology is to analyze the relationship between the art history that emerged under state socialism as “universal” and today’s theoretical concepts and strategies of global art history. The 1990s are usually perceived as a turning point in terms of research, re-evaluation and revision of the relevant concepts and goals of the discipline of art history. Bátorová argues, however, that the present publication shows that these efforts were present in the art historiographies of socialist Eastern Europe long before but were simply not sufficiently contextualized and not part of the broader awareness of art historians.

There is no doubt that in modern times, exhibitions have become the primary medium for the perception, legitimation, and institutionalization of the visual arts. They embody what curator and artist Paul O’Neil has termed “cultural constellations.” These unique events serve as intersections of aesthetic, social, political, and economic forces within specific time periods and geographic regions. Consequently, they represent a historically conditioned format for presenting art, creating a unique context for encountering artworks. Methodologies of exhibition histories prove to be fundamental tools in the field of art history today. Despite the number of conferences held over the past decade, the specific conditions of exhibition making in the former Eastern Bloc have not received sufficient attention. This thematic issue aims to show that there’s still so much left to discover in this field.

2 Antje KEMPE – Beáta HOCK – Marina DMITRIJEVA (eds.), *Universal – International – Global. Art Historiographies of Socialist Eastern Europe*, Göttingen: V&R 2023.